

may, with triding attention, be still preserved for future restoration. We give a view of it in our present number,\* with part of what are called Leicester's Buildings, on the left, as a slight memento of the day for those who were there on this occasion, and because it must have interest in the eyes of most of our readers. The semi-circular openings of the original structure were converted into square-headed windows when Leicester re-constructed and enlarged the castle. The Great Hall, though doorless, remains very perfect; and

"Where once the high-served banquet rose,  
No fragment of a roof remains,  
To echo back their wassail strains,"

is in other respects very perfect and might be restored without difficulty. None of the internal fittings remain excepting parts of two chimney-pieces now in the gate-house, one of which, of marble, was originally gilt. It is inscribed *Veni Post Funera Virtus*, and with the general Italian arrangement and mouldings has Gothic panelling.

Kentworth church, close by, has a fine Norman doorway, of which we shall give an engraving before long.

From this interesting spot it is but a short journey to Coventry, concerning which we shall have much to say in our next. We must content ourselves in this, with giving the following extract from an excellent paper by Mr. Wright, on the religious dramas of the middle ages, for the performance of which this city was remarkable, and known as

#### THE COVENTRY MYSTERIES.

The writer is speaking of entries in old corporation accounts, shewing how these representations were got up, and he says,—

"The records of Coventry are particularly rich in entries of this description, and a very interesting selection from them was printed not many years ago by Mr. Sharp, in a dissertation on this class of performances, which is now a rare book. From this source I will draw a few illustrations of the subject to which I have ventured to call your attention. I may observe that the collective paraphernalia of acting, the stage, its actors, and the stage machinery, were commonly termed a *pageant*."

"The circumstances of each actor being mentioned in the books by the name of the character he performed, leads to entries of a description so singularly naive, that they sometimes far exceed what we can venture to include under the appellation of burlesque. A few are even calculated to shock our modern notions of propriety. To quote one or two of those that are less digestible, we have in our early account of the wages of the actors,—

Item, paid to the sprytt of God, xvij<sup>d</sup>.  
Item, paid to the ij. angelles, viij<sup>d</sup>.  
Item, paid to the demon, xvij<sup>d</sup>.

On another occasion, when they were, perhaps, acting the last judgment, we have numerous entries of wages, such as,—

Item, paid to ij. white soules, xvij<sup>d</sup>.  
Item, paid to ij. blakke soules, ij<sup>d</sup>.

It appears that the white souls represented those who were to be saved, and the black ones those who were devoted to a contrary fate. There are several entries of payments for new coats for the souls.

Item, to ij. sprytts, xvij<sup>d</sup>.  
Item, paid to ij. wormes of conscience, xvij<sup>d</sup>.

Under what form the "worms of conscience" were represented, it is not easy to conjecture. In 1573, among the payments of actors' wages (who in this instance are mentioned by name), we find entered,—

Paid to Fawston for Langing Judas, liij<sup>d</sup>.

This man acted another part on the same occasion,—

p<sup>d</sup> to Fawston for coc-croying, liij<sup>d</sup>.

\* See p. 362, in present number.

In 1578 we have the entry,—

p<sup>d</sup> for a new boke to hang Judas, vjd.

The performers in these singular exhibitions wore masks on their faces, and they seem often to have had heads made for the occasion. The renewal and reparation of their articles, and the theatrical dresses (of which there seems to have been a large variety), form no small item of expense in the loan accounts, and are amongst the most amusing entries in the books. Thus we have,—

Item, for mendyng the develles cote.

And again,—

Item, for makyng the sollys cottys, liij<sup>d</sup>.  
Item, paid for the sprets of Gods cote, ij<sup>d</sup>.  
Item, a hat for Pilate.  
Item, for mending the deryls hede.

Among other, and very numerous, entries of this description, are,—

In 1477. Item, for mendyng the demons garment.  
1467. Item, paid for a stage for the demon, liij<sup>d</sup>.  
1480. Paid for mendyng of Pilat's hat, liij<sup>d</sup>.

From a few stage directions scattered here and there through the manuscript of 'Mysteries' now extant, it would appear that the stage machinery, by which a part of the effect was produced, must have been very elaborate; and the entries in the accounts, though they give us but indefinite ideas of the form and manner in which this machinery was worked, prove that it was often both ingenious and expensive. In one instance, the different charges connected with making an earthquake amount to a considerable sum. Some of the entries of expenses of this description are droll enough, such as,—

paid for mendyng the wynde, lijd.

The winds appear to have been worked by means of ropes,—

paid for a new roppe for the wynd, xvij<sup>d</sup>.

We have again,—

paid for liij. pere of a wyngys, li. viij<sup>d</sup>.

And,—

Item, paid for mendyng bellemowthe, ij<sup>d</sup>.  
Item, paid for makyng hell moth new, xxjd.  
Item, paid for keyng up fyer at hell mothe, liij<sup>d</sup>.

And, in 1558,—

paid for setting the world of fyer, v<sup>d</sup>.

With which startling and, in our days, unusual catastrophe, we must conclude the present notice.\*

#### ON THE DUE CULTIVATION OF THE FACULTIES FOR THE ARTS.†

By what means should a due cultivation of the faculties for the arts be performed, is a question that has not yet been satisfactorily settled. There has been much labour bestowed by pupils in the exercise of their faculties for the arts, but to little purpose. Even painters, sculptors, architects, and designers, in general are most deficiently taught. Artists should have as sound an education in languages, mathematics, the different sciences, as anatomy, botany, chemistry, geology, geometry, perspective, &c. as other professional men. The divine, the physician, the lawyer, &c. are instructed in many matters connected with their callings, and soundly also: so that a true foundation is laid in their minds on which the whole of their knowledge is based. According to the same system should artists in painting, sculpture, and architecture be instructed. But as division of manual labour is carried out successfully to a great extent, it is considered that mental labour may be also; consequently, we have historical painters, portrait painters, landscape painters, animal painters, architectural painters, and flower painters: and such division of artistic labour is in accord-

ance with our varied mental qualities. But should the historical painters be unable to paint landscapes, portraits, animals, architecture, flowers, &c.? most undoubtedly they should have the ability to paint all objects well: and so should all the other artists paint all that belong to their individual subjects with equal truth. This is verified by the works of the early Italian, Flemish, Dutch, Spanish, and German masters. And there is no reason why it should not be so in this country. All that we require is a sound artistic education, and an encouraging public. But the public is at present unable to appreciate works of high art, and until that is achieved we cannot expect that encouragement which the importance of the arts demand. We must therefore educate the public in all that appertains to the arts, and establish in their minds true principles on which they may form a correct judgment, in order to know how and what to encourage. The public mind would then be greatly improved in all intellectual matters, and the nation enriched and elevated. But the legislature must devote its energies towards this important subject, and establish a system which shall contain true principles for cultivating the faculties for the arts, that no mental power may be lost, which no nation can afford. That true principles are not established for cultivating the arts is evident enough, in the system as practised in teaching drawing, and though there is some improvement in the present mode, yet it is by no means what it ought to be. The whole system should be revised, and perfected upon a natural foundation: the faculties for the arts would then be legitimately exercised, and accuracy of form, colour, texture, and light and shadow acquired. Until each faculty is exercised upon such natural objects for which each was intended, it will be vain to expect the power of natural representation; but, on the contrary, nothing further will be obtained than inaccuracy throughout the whole execution. Moreover, the mind will be barren of invention, not having acquired original materials, and consequently will have no power to produce original forms or combine new arrangements, for that which the mind has not received it cannot produce. Great inventors have always been great observers of the works of Creation, and investigators of the Creator's laws: without this knowledge we must rest content with being insipid imitators and servile copyists of works of art. The mere imitation of works of art, and particularly at the commencement of artistic instruction, will not lay a foundation for invention, composition, action, expression, colour, light and shadow, or form. The most elementary instruction should be natural, and therefore certain truths should be brought forward for construction, that the faculties for the arts may receive in its first impress such forms as exist, when a true impression would be made and the mind delighted with receiving its own—natural knowledge and natural faculties being made for each other.

But not so is the work of art of one mind, however great it may be, the most fit and proper object for a different mind to study from. Works of art of a high order are always the result of intense observation and study. The work is great because it makes an appeal to the spectator, and speaks, as it were, upon the subject which it represents; but not so with inferior representations—such only astonish the ignorant and disgust the wise. The faculties for the arts must not be corrupted by false representations being placed before them for imitation. False calculations are not placed before children to instruct them in arithmetic; their school-books do not state that twice two make four and a-half; then why should drawing books represent objects falsely, and be received as most fit and proper works for imitation—surely there is something very rotten in this state of things. As a truth in arithmetic is valuable, so should a truth in art be considered equally so. Parents should not consider that their children are instructed when the foundation of that instruction is defective. Rules of art should be as perfect as the rules of arithmetic. In fact all tuition should be true, otherwise it cannot be instruction.

It is now admitted that the faculties for the arts are to be as legitimately exercised as those of language, calculation, &c. The Marquis of Lansdowne and Lord Brougham have asserted, that those mental powers must not

\* The paper on "The Coventry Mysteries" also was by the same author as "The Bonfire of Guy of Warwick," two very excellent papers by Mr. James Orchard Halliwell ("On the Library of Cape Cod," who took part in the Black-Tuesday play, performed at Rye, 1611, and "The Traditional Aneides of Shakespeare," and was by Mr. Charles Croker. "On the probability of the Golden Legend, as published, having been presented by Shakespeare," are reported in review in *The Warwick Advertiser*. The *Lancashire Courier*, and *The Birmingham Journal*.  
† Read at a meeting of the Architectural Association, Southampton-street, July 21.